

PUBLISHED BY MUSIC TEACHERS NATIONAL ASSOCIATION

FROM THE EDITOR

MTNA COMBATS DISCRIMINATORY LEGISLATION

THE Music Teachers National Association is not a pressure group. As an association we do not try to influence legislators to pass bills or laws that will benefit MTNA members only. We do no lobbying in Washington, D. C., or in any of the state legislatures.

However, we do believe in protecting ourselves. For that reason we have an active Laws and Legislation Committee which stands ready, willing and able to help music teachers defend themselves against any unjust, unreasonable, discriminatory legislation at any time.

This is one of the most important services MTNA is offering its members. Probably some MTNA members will never need to call on the Laws and Legislation Committee for help while other members may find it necessary to appeal to this committee a number of times during their teaching careers.

However, whether or not you ever need the services of this Committee, you should know about it. The present chairman of the committee is Dr. Allen I. McHose, Eastman School of Music, Rochester 4, New York. Write to him at any time that you feel you need the help of the Laws and Legislation Committee.

Right now we are in the process of having a pamphlet printed which will be the first report of that committee. The purpose of the pamphlet is to define the status of the private music teacher in relation to other professions, to analyze the nature of the types of legislation imposed upon private music teachers and to provide information which can be used in defending the rights of the private music teacher. As soon as this pamphlet is ready for distribution it will be announced in *AMERICAN MUSIC TEACHER*. Watch for it. And, in the meantime, do not hesitate to write to Dr. McHose for help in solving your legislative problems.

AMERICAN

MUSIC



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THE MUSIC TEACHERS NATIONAL ASSOCIATION, INC., is a nonprofit organization, representing music teachers in studios, conservatories, music schools, public schools, private schools, and institutions of higher education. Membership is open to all music teachers and to individuals, organizations, and business firms interested in music teaching. Headquarters: 775 Brooklyn Avenue, Baldwin, New York. Phone: BALDWIN 3-2256.

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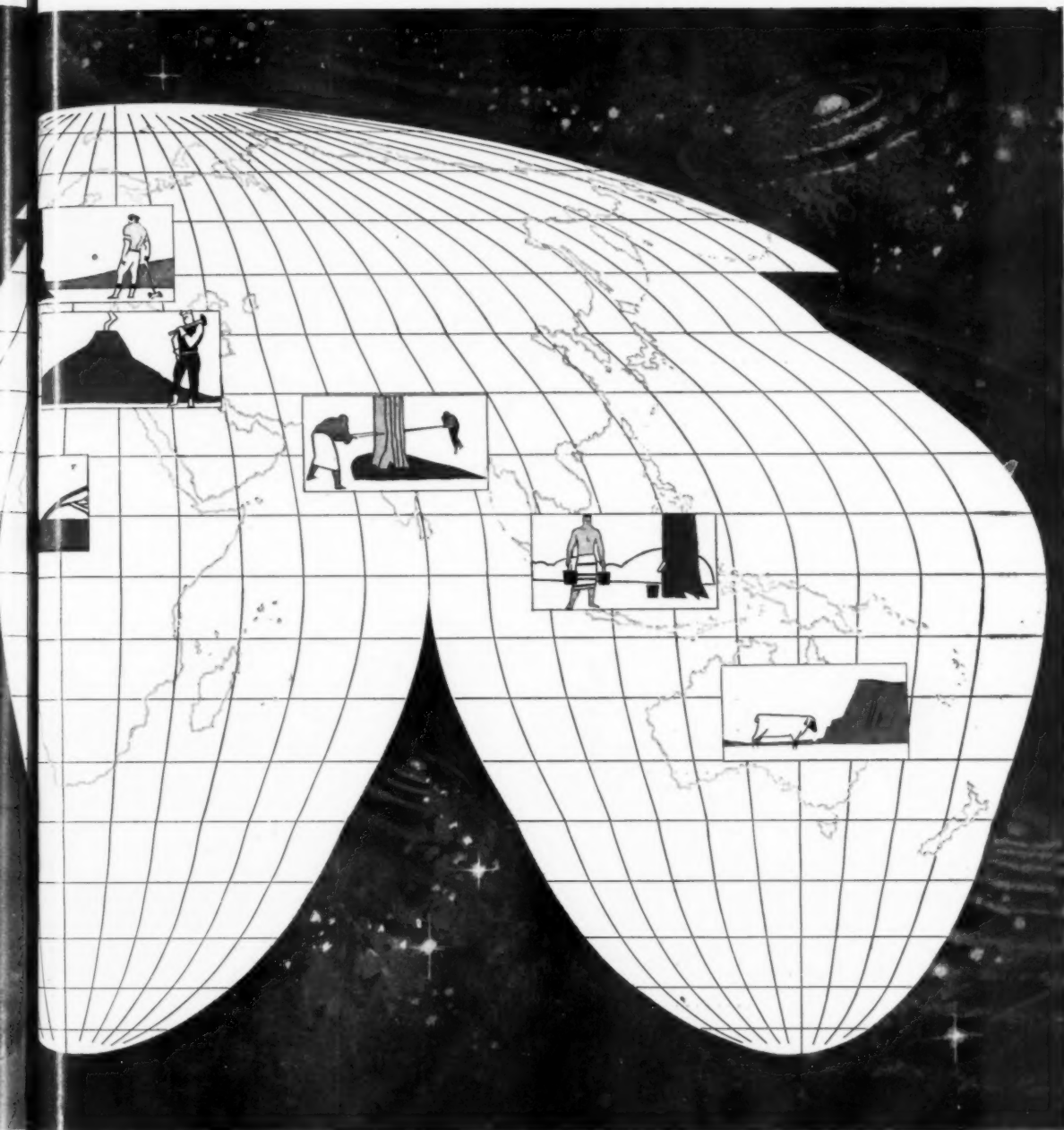
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MUSIC IN THE AGE OF SPACE

BY GORDON CURZON

I AM a scientist. My field is chemistry. My knowledge of music is fragmentary, to say the least. Major triads or minor sevenths could be the names of baseball teams for all I know.

I do know how to find middle "C" on the piano, and I can dimly remember that the staff lines say, "Every Good Boy Does Fine," or variously rendered,—Dances Fairly, Dates Females or Develops Finesse! I also like music—well, most music.

While I may be technically uninformed in musical lore, I take refuge in the fact that most musicians can't pronounce the chemical name for aspirin, much less write its formula. We use each other's products however. I'm sure that most musicians have used aspirin tablets, especially after a harrowing day spent in preparation for a recital; and many scientists have often been observed listening to music, and on occasion, even playing it!

I wish only to point out that music teachers and mathematicians, clarinetists and chemists, have much in common. At least most of us have graduated from a college or university specializing in "the arts and sciences."

However, our common bonds are not just the arts and the sciences, for surely we are all united in our common concern over the state of world affairs as Man goes hurtling into the Age of Space, seemingly unable to cope with the problems brought on by his own technological advances.

Enforced Idleness

With automation and resulting increased productivity will eventually come a 36 or 30 hour work week with its attendant problem of the use of leisure time. Enforced idleness without useful leisure activity can vastly increase delinquency and crime.

Our explosive increase in population will also bring a host of problems in its wake. Not the least of these are the problems of education and educational values. Our rocket race with the Russians is fraught with questions concerning our basic philosophies of government, of life, and of the relationship of man with the created universe.

Some of the answers to these questions are evident. Other answers will in time be found. But we must not rest content that the search will be easy. We must begin looking about for the answers now.

We should at least begin looking about us in the fields in which we are competent, for new approaches to the age-old problem of man and his destiny. Today, in education, for example, urgent demands are being made for increased emphasis on science. So much so that many educators genuinely fear that the arts and humanities will suffer in the reshuffling of educational programs.

These fears are not without good cause. There is a very real danger that while Americans go blasting off on a missile built for two on a glorious chase after Russian

cosmic rockets in outer space, our magnificent cultural heritage will be incinerated in the after-blast.

Before average Joe American completely succumbs to the prevalent and popular notion that Science will rule omnipotent in the Space Age, let the artist and philosopher vigorously re-affirm the importance of the arts, humanities, and religion in the total education of Man.

Education can be conceived as a grand pyramid solidly based on fact, with its four sides comprising the Arts, the Sciences, the Humanities, and Religion. Should any of these four sides be deficient, the educational pyramid becomes lopsided. Man, the "product" of such an unbalanced educational structure, will stand insecure and unsteady at the apex.

The role of the artist then, and more particularly the role of the teacher of music, becomes as important as the work of the scientist. Scientists concern themselves with systematized knowledge, or "science." Musicians pursue an "art," or knowledge which is made efficient by skill. Yet there is a certain "art" in the arrangement of scientific facts, just as there is a certain "science" underlying the art of music.

I speak to you artists as a scientist, not about what music will be like in the Age of Space, because about that none of us can do more than guess. I speak rather as one looking on with a viewpoint poised in space.

Music Teachers Important

Recently I was a visitor at a meeting of music teachers in my town. The discussion centered on the role of the music teacher in today's educational process. It was pretty well agreed that the music teacher could, and should, play an important part in the cultural development of Man.

A sobering thought entered the discussion when the point was made that currently there seems to be more emphasis on education for the purpose of *making a living*, than *education for living*. The meeting ended on the note that science without art is sterile, and art without science was futile.

It was partly to allay this feeling of futility on the part of many teachers of music, that I feel the importance of emphasizing that the art of music has many of the elements of science, and so enable teachers to evaluate their teaching methods in that light.

Music is certainly a skill to be acquired. It is also systematized and abstract by its very nature. A musical composition, like a chemical equation, is a work that exists in time, with one note or group of notes succeeding another.

Music is based on vibrations which we call sound waves. Music has its laws of harmony, rhythm, and order. It has its roots in the natural laws of sound, yet its expression is, in a sense, above the laws of nature, and

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Gordon Curzon is a chemist with the Puget Sound Pulp and Timber Company in Bellingham, Washington.

WESTERN DIVISION

ARIZONA IDAHO MONTANA
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FIFTH BIENNIAL CONVENTION

JULY 24-28, 1960

UNIVERSITY OF OREGON, EUGENE

WHAT could be better than the prospect of combining the rich, revitalizing experience of a musical Convention with the blessings of an exciting but economical vacation? The plan of including the family in a summer-time convention is strongly entrenched in the MTNA Western Division, and next July 24-28 on the beautiful University of Oregon Campus in Eugene, members will have another such opportunity.

Members and their families will find ample housing in the gracious contemporary dormitories conveniently located on campus, close to the center of activities. Interested members of the family may attend any sessions they find attractive.

Other activities will be planned for families, also. Interesting tours, side trips, and the Convention Picnic will be fun for all. Plans are being made to provide several meetings for Student Affiliate Members, who will be greatly stimulated by the lively program taking shape.

Program features not previously announced include the following: Sunday evening organ concert by John Hamilton, member of the Oregon University School of Music faculty. Mr. Hamilton has been heard this season in a cycle of six recitals devoted to the music of J. S. Bach. Last summer in Seattle he was the featured recitalist at the Regional Northwest Convention of the American Guild of Organists.

Mr. Hamilton will appear at the Monday Organ Session, presenting two separate topics. The first will be a panel discussion, "Today's Organist, an Insular Creature?"; the second, "Certain Performance Problems in Organ Music of the Baroque Era." The Organ and Church Music chairman is Orpha Moser of Tacoma, Washington.

A session on American Music is being planned by Stanley Butler, Associate Professor of Music at Willamette University. The first part will be a panel on American Music. Participants will be Dr. Leroy Ostransky, composer-in-residence at the College of Puget Sound, and Dr. Wayne R. Bohrnsted, Associate Professor of Music, University of Redlands.

The second part will be a piano recital of American Music by Dr. David Burge, Professor of Music at Whitman College. Dr. Burge holds the Doctor of Musical Arts degree from Eastman School of Music, Rochester, New York. He is Chairman of the piano department at Whitman College.

Dr. Ostransky has written extensively in the field of

educational music, and is the author of the book *The Anatomy of Jazz*, soon to be released by the University of Washington press.

The University of Oregon Trio will appear in concert Monday evening. This Trio was formed in 1958 and has rapidly gained a large following of enthusiastic supporters throughout the Northwest. Their repertory includes Trios by Haydn, Mozart, Beethoven, Schubert, Brahms, Dvorak, Ravel, Copland, Piston, and Finney, as well as numerous duet combinations.

The Trio members are William Woods, pianist, member of the faculty since 1950, holding his Master of Music degree from the University of Southern California; Lawrence Maves, violinist, who is a graduate of Juilliard School of Music. He toured Europe with the Juilliard Orchestra and performed at the Brussels Exposition. Jerome Jelinek, cellist, the third member, studied at the Royal Academy of Music in London. He was awarded the 1958 Hyam Morrison Medal for Cello, one of the Harriet Cohen International Music Awards. The Trio will also give a lecture-demonstration at one of the String Sessions. Mr. Miles Dresskell of Arizona State College, is chairman of the Strings Division.

Piano Sessions with Fern Nolte Davidson, Assistant Professor of Piano at the College of Idaho, as chairman,



UNIVERSITY OF OREGON TRIO will perform Monday, July 25th, at the MTNA Western Division 1960 Convention. Members of the Trio are: William Woods, piano; Lawrence Maves, violin; and Jerome Jelinek, cello.

are taking shape as follows: a lecture-recital will be given by Irving Wasserman, Associate Professor of Music at Utah State University. The subject will be "The Piano Sonata, from Haydn to Prokofieff." The second session will have as speaker Storm Bull, Chairman of the Piano department at the University of Colorado.

In the Musicology-Theory area Dr. Frances Berry Turrell is arranging two sessions. Dr. Turrell is Associate Professor of Music at the Portland State College, and West Coast Editor of the *Journal of Music Theory* published by Yale University. Presiding at one session will be Ruth Watanabe, of the Eastman School of Music Sibley Library. The subject, "Contemporary Trends in Music Research." The other forum will be on "The Teachings of Music Theory in Europe and America," Mary Clement Sanks presiding.

Among the outstanding musical personalities scheduled to appear on the Theory and Musicology Forums are Professor Eugene Weigel of the University of Montana, scheduled for the Monday Session, 8:00-10:00, and Dr. Henry Leland Clarke of the University of Washington, scheduled for the Wednesday Session, 8:00-10:00. Gene Weigel is internationally known as a composer and teacher of composition. He will bring to the convention a first hand account of his recent experience at the West Berlin *Festwochen*, where his Concerto for Flute, Harpsichord, and Strings was given its world premiere. He is keenly interested in the musical potentialities of the Northwest, and will bring his vast musical experience to bear on our own immediate prospects.

Dr. Henry Leland Clarke is a distinguished musicologist who has a lively interest in contemporary composers. He will speak on the use of pre-classic techniques and textures as a means of finding new and freer paths. He will emphasize American symphonic composers of the last two decades.

Dr. Clarke comes to the Northwest from the University of California at Los Angeles. His contributions to the *Journal of the American Musicological Society* and other publications have won him a high place in musical scholarship.

The Mu Phi Epsilon luncheon, scheduled for Tuesday, July 26th, will be the occasion of a special tribute to Dr. Ernest Kanitz, eminent composer and teacher, who is retiring this year from the faculty of the University of Southern California. Dr. Kanitz is the teacher of Williametta Spencer, winner of the Mu Phi award for orchestral composition. Mrs. Mary Clement Sanks, well-known music educator, and winner of the Research Prize, will also be a guest of honor at the luncheon.

Tana Bawden, Portland concert pianist, will be the guest artist following the banquet.

Division Chairman for the exhibits is John A. O'Connor, Associate Professor of Music at Oregon State College. Exhibits will be on display in the large, new Band Rehearsal Room in the School of Music.

Reservations for room accommodations should be sent to Stacey L. Green, Administrative Assistant at the School of Music, University of Oregon in Eugene, before June 1st. Complete housing details may be found in the January-February 1960 issue of *AMERICAN MUSIC TEACHER*.

Convention Chairman Joseph Brye and Dr. Victor Baumann, President of the Western Division, are making every effort to give us an outstanding experience. Plan now to attend.

TENTATIVE SCHEDULE

SUNDAY, JULY 24—AFTERNOON

- 1:00 Registration.
- 3:00 Divisional Executive Committee Meeting.

SUNDAY, JULY 24—EVENING

- 8:15 Organ Recital. John Hamilton, University of Oregon. Reception following the concert. Hosts—Western Division Officers.

MONDAY, JULY 25—MORNING

- 8:00 Registration.
- 8:00 Exhibits Open. Band Rehearsal Room.
- 8:00 Theory Section. Presiding—Mary Clement Sanks. "The Teaching of Music Theory in Europe and the Americas."
- 10:15 First General Session. School of Music Auditorium. Presiding—Victor H. Baumann, Phoenix College, President, Western Division MTNA. Welcome—Theodore Kratt, Dean of School of Music, University of Oregon. Greetings—Joseph Brye, Oregon State College, President, Oregon Music Teachers Association. Address—LaVahn Maesch, Lawrence Conservatory, President, MTNA.
- 12:00 Luncheon. Council of State and Local Presidents. Presiding—Jane Thomas, President, Arizona State Music Teachers Association, Chairman, Council.

MONDAY, JULY 25—AFTERNOON

- 1:00 American Music Section. Chairman, Stanley Butler, Willamette University. Panel: Leroy Ostransky, College of Puget Sound; Wayne R. Bohrnstedt, University of Redlands. Piano Recital: David Burge, Whitman College.
- 3:00 Organ Section. John Hamilton, University of Oregon.

MONDAY, JULY 25—EVENING

- 8:00 Oregon Night. School of Music Auditorium. The University of Oregon Trio: William Woods, Piano; Lawrence Maves, Violin; Jerome Jelinek, Cello. Reception following the recital. Hosts—Oregon Music Teachers Association. Joseph Brye, President.

TUESDAY, JULY 26—MORNING

- 8:00 Registration.
- 8:00 Exhibits Open. Band Rehearsal Room.
- 8:00 Choral Section. Jessie M. Perry, University of Utah, Chairman. Demonstration: "The Mature Tonal Color in the Immature Choral Voice."
- 8:00 Piano Section. Fern Nolte Davidson, College of Idaho, Chairman. Panel-Forum: "Piano Teaching Problems."
- 8:00 String Section. Miles Dresskell, Arizona State University, Chairman. Lecture-Demonstration by Sol Babitz, editor of "The Strad."
- 10:15 General Session. Presiding—Nadine Dresskell, Arizona State University, Secretary, Western Division MTNA. "More Plans for PTW" Wilhelmina Hoffman, President of Idaho Music Teachers Association, Western Division Chairman of PTW. "Remedial Reading Procedures Which the Music Teacher Can Use."
- 12:00 Sorority and Fraternity Luncheons. Phi Mu Alpha. Mu Phi Epsilon.

TUESDAY, JULY 26—AFTERNOON

- 1:00 MTNA Student Affiliate Meeting.
- 1:00 General Session. Panel: "Ten Years!" Dixie Yost, Past-President of Western Division, MTNA.
- 2:00 Psychology and Therapy Section. Margaret S. Ott, Chairman. "Music and Medicine," Marilyn Stanton, Spokane, Washington.
- 5:30 Convention Picnic.

TUESDAY, JULY 26—EVENING

- 8:15 Sectional Meetings. Piano—Storm Bull, University of Colorado. Theory Forum—Dr. Frances B. Turrell, Chairman of Western Division Theory Section.
- 9:45 Divisional Executive Committee Meeting.

(Continued on page 17)

AMERICAN COMIC OPERA — YESTERDAY AND TODAY

BY MICHAEL WINESANKER

FROM the time of its emergence in the latter eighteenth century, comic opera in America has leaned heavily on its European prototypes. Even the musical comedy of today, smooth, sophisticated, seasoned, still retains in essence the form and properties of the old comic opera, *Singspiel*, or *opéra comique* which entertained audiences in England and on the Continent two centuries ago.

This is the species of stage work whose business progresses by means of spoken dialogue, but which, nevertheless, boasts a strong admixture of music—overture, songs, ensembles—and generally includes dances of varying kinds. If it is not always hilariously funny, it is often topical, and generally ends happily, despite the odds seemingly against an agreeable denouement. The style is light, the ideas are devoid of complexity, and the whole is easily comprehensible and attractive to the average theater patron.

The story of comic opera in the United States dates from colonial times. It may well have begun in 1735 with the presentation at the Courtroom in Charleston, South Carolina, of a popular English work, Cibber's *Flora, or Hob in the Well*. However nebulous, all available information points to a real interest on the part of early Americans in this type of entertainment, ballad-opera, featuring old songs adapted to new words.

Perennial favorites such as *The Beggar's Opera* (Gay-Pepusch) formed a steady diet for the theater-minded public after the mid-century mark.

Imported Hits

Beginning in the 1760's and following the London lead in matters theatrical, there began to appear on the boards of the American circuit imported "hits" in the realm of comic opera, the vehicle, to distinguish it from ballad opera, in which music is specifically composed for the particular libretto. These pieces reached the country in large numbers and often in record time, following their successful launching in England's capital.

Thus, Dibdin's *The Padlock*, after a brilliant run in London and the provinces, appeared on the New York stage (John Street Theater) in May, 1769, less than eight months after its Old World *première*. Other operas, like *The Poor Soldier* of William Shield, similarly soon became strong drawing cards of the Old American Company, which controlled the American entertainment scene over a period of many years.

This troupe, beginning its American career late in 1752, originated as Hallam's London Company of Comedians, and both before and after the War of Independence provided a standard of excellence in operatic production. Other companies, also recruited in England, set themselves up in competition at one time or another. The ensuing keen rivalry resulted in a sort of star régime, which, before the turn of the century, helped introduce the best

among good singers and actors to American audiences.

With scores of operas in their repertory they traveled from city to city, New York, Philadelphia, Baltimore, Annapolis, Boston, and others, somehow managing to maintain fairly regular seasons of opera, despite the anti-theater laws which continued to plague them throughout the years.

After 1790 French *opéras comiques* made a fleeting appearance. The works of such representative composers as Grétry, Monsigny, and Philidor were presented in New Orleans, New York, Boston and Philadelphia, and were brought to other cities along the Atlantic coast by traveling companies. On the whole, however, the era was dominated throughout by English musical drama, whether imported *in toto* or written in imitation.

English Players

The importation of English players and the acclaim bestowed upon their productions must have encouraged English composers to leave their homes and take up residence in the United States. Thence came some of the most gifted of our early opera composers; men like Raynor Taylor, Alexander Reinagle, James Hewitt, and Benjamin Carr. Much of their activity, including that of the Americanized French composer, Victor Pelissier, was spent in adapting the attractive English scores to the American stage—writing new orchestral accompaniments, devising music for changes in the libretto, shaping the whole to fit the local scene. On the other hand, they were also responsible for a series of newly composed pieces which may perhaps be considered the first faint glimmerings of "American" comic opera.

Thus, Mr. Carr's *The Archers; or, the Mountaineers of Switzerland* was played in New York in April, 1796, and Pelissier's *Edwin and Angelina* some eight months later. The former, set to a libretto by William Dunlap, was based on the legend of William Tell; the latter being based on Goldsmith's ballad as arranged by Elihu Hubbard Smith.

Other such productions found their inspiration not in romantic fancies or historical melodramas but in patriotic fervor for American history, such as *Columbus* by Alexander Reinagle, presented in Philadelphia on February 1, 1797, and *The Fourth of July; or, Temple of American Independence*, "a splendid allegorical musical drama," by Pelissier given in New York on July 4, 1799.

The advent of the nineteenth century did not dull the appetite for popular musical plays of every variety. Great favorites of the past continued to be shown, foreign comic operas were presented in adaptation, amid which a number of native products emerged, but nothing of stature

(Continued on page 23)

Michael Winesanker is professor of musicology and chairman of the Department of Music, Texas Christian University, Fort Worth, Texas.

MUSIC IN THERAPY

(Reprinted from *PROGRESS IN PSYCHOTHERAPY*, Vol. III.
Edited by Jules H. Masserman and J. L. Moreno. Published
by Grune and Stratton, New York, 1958.)

AMONG the several basic drives of man is that of esthetic expression. This necessity is based on fundamental human needs, and is more than just self-expression, "because self-expression requires no artistic form."¹ Masserman² has stated it quite simply: "... all organisms are actuated by their physiologic needs, including those leading to esthetic expression ..."

From the anthropological point of view Linton³ says that: "... Needs for some sort of aesthetic expression ... seem universal, and each of the various cultural lines has developed its own solutions and has set its own goals."

Cultural Matrix Determines Mode of Expression

Although all men have need of esthetic expression—and for many this is music—it would be an error to suppose that the same music would please all. Music is a folk-way, not something transcendental. There is no one "music" that exists in all cultures, or, for that matter, which exists for all individuals within a culture. Each must learn his music as he must learn his language. Learning and conditioning determine what a person is musically and to what he responds.

It is fallacious to assume in our culture, for example, that so-called "good music" will appeal to all. To assume something magical and absolute in a piece of music is to be mistaken in the use of functional music. It is true that there are types of music which are much broader in their appeal within a cultural segment, but disregard or ignorance of the musical backgrounds or conditionings of patients has more than once doomed the use of music in therapy to failure. To each musical response man brings his total entity as a unique individual and reacts in terms of this uniqueness.

Common Cultural Uses of Music

In spite of the fact that each culture or cultural segment has its own musical values and ways of expressing them, people use their music in somewhat similar ways. Practically without exception, music plays some part in religious rituals. Masserman² in speaking of the "Ur-Defenses" of man, has shown the importance of music in helping man to transcend material processes and prosaic fact. A second common use of music in our own culture is its employment to bring about group intergration.

These two general uses of music are found in most, if not all cultures. They are fundamental because, in the first instance, they indicate the valence of music for man, and in the second instance, the use of music for the establishment of interpersonal relationships.

It is evident from the foregoing that all peoples have

E. Thayer Gaston is Chairman of the Department of Music Education, The University of Kansas, Lawrence, Kansas.

placed great value on music because it has been a unique necessity to their emotional and social well-being. Something may now be said to the nature and functions of music in therapy.

Nonverbal Communication

From a functional viewpoint music is, basically, a means of communication. It is far more subtle than words. In fact, it is the *wordless* meaning of music that gives it potency and value. There would be no music and, perhaps, no need for it if it were possible to communicate verbally that which is easily communicated musically. This nonverbal communication allows expression of feeling which is healthful as well as socially acceptable.

One of the basic necessities for a relationship is communication of some kind. If, for example, a patient is inaccessible to verbal communication, it is often possible to communicate with him by means of music until a degree of relationship sufficient to permit a verbal approach becomes established. Resistance to words and ideas is thus bypassed by means of music, which is the common point of interest, and a way of feeling is communicated. Music may convey a welcome communication to a group of patients, as well, and their participation rhythmically, vocally or instrumentally significantly strengthens the communication system.

Of importance, also, is the fact that man is less hesitant in expressing in music that which he could rarely bring himself to express in words, even if he were able to do so. Normal children at times, and the exceptional child quite often, have difficulty in making appropriate and socially acceptable emotional responses. In these instances, as well as with other types of patients, music may become a beneficial vehicle.

Adaptability

The nonverbal character of music and its other attributes make music the most adaptable of the arts. Its utilization is effective with the individual, the small group or the large group; indoors and out-of-doors, and by men and women together. It may be the center of attention or it may form a dynamic, or gently pervasive and persuasive background. The patient who cannot yet tolerate groups works with the therapist alone, and then later with the group. The uses of music in therapy range from the playing of simple rhythm instruments needing no particular training to participating in small instrumental groups or choruses or even to a somewhat sophisticated discussion in a record-listening group. Background music is conducive to greater conversational interchange in group psychotherapy sessions and provides a

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PIANO SECTION of MTNA

MEMO

To: Members of MTNA Piano Section
From: Polly Gibbs, Chairman

Professor of Music
Louisiana State University
Baton Rouge 3, Louisiana

It is my pleasure to report that letters continue to come with ideas for this Piano Section, and for other projects for the benefit of piano teachers. As you know, the purpose of this section of AMERICAN MUSIC TEACHER is to provide a means of communication between the Chairman of the MTNA Piano Section and each member of the organization, and also to provide a medium for an informal exchange of ideas between members. If any of the thoughts expressed below stimulate other ideas which you would like to share with our readers, please write them briefly and send to me at the address above.

Membership

Every member of MTNA who is a piano teacher is a member of the Piano Section of MTNA. This Subject-Area Section, within the framework of MTNA, has its own constitution and elects its own officers. Thus, with the great help of the National Office and the Executive Board of MTNA, our group is able to function in ways that are especially important to our profession.

The Missed Lesson Problem

All teachers are plagued by the problem of pupils who consider lesson appointments too lightly. Many teachers have written asking that the problem be discussed on this page. What do other teachers do in case a pupil fails to show up for his lesson at the scheduled time?

Some teachers send out to parents at the beginning of the season a printed or mimeographed statement of policy, including fees, method of payment, any other matters of concern in their teaching situations, and a clear explanation of how they expect to deal with missed lessons. In some cases no lessons are made up except after prolonged illness.

Teachers from several states report that as individuals they find it difficult to take such a firm stand unless they have the support of their local or state Music Teachers Associations.

Everyone will be interested to know that several local associations have adopted a policy to take care of the needs of their teachers in respect to this problem. Announcement is made by the Associations that their members must be paid for lessons missed. Some state associations are considering such action. Thus the large group gives the individual teacher a backing which makes possible courses of action which would otherwise be impossible.

The above remarks have to do with lessons missed by the pupil. Teacher's absences from lessons are another matter.

Some associations are considering the desirability of adopting a policy of supporting the teachers who believe that attending meetings of professional associations, short workshops, and other such affairs are beneficial to their students and that they should therefore not make up lessons.

Perhaps we could have expressions of opinion from many teachers on the above problem. The advantage of teachers belonging to local associations and of the local associations being affiliated with the state and national association is clearly implied in the above statements. Read below the enthusiastic report of one of our members on the advantages of local associations and their affiliation with National.

Released Time from School for Lessons

Another problem which has received quite a bit of attention recently is the unfavorable teaching schedule forced on many piano teachers. These teachers report that their lessons must be given before and after school hours, some teachers stating that they must teach until late at night.

Most of these teachers feel that schools should permit students to leave the building during their study periods or during other activity periods in order to go to nearby studios for piano lessons. In many cases this plan works admirably. One such case is reported below.

Other teachers feel that the school program itself should include piano lessons with both private and class teaching within the regular school day.

It would be interesting to have brief reports from teachers who are engaged in either of the above types of work.

High School Credit for Private Piano Study

Most piano teachers feel that provision should be made for granting credit for piano study on the same basis as credit for chorus, orchestra, and band. Credit for piano study gives it the prestige of other courses.

Some states have a well-regulated plan for granting such credit. In other cases the matter is left entirely to

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NATIONAL CONVENTION

OF OUR

85TH YEAR

FEBRUARY 26-MARCH 1, 1961

HOTEL SHERATON, PHILADELPHIA, PENNSYLVANIA

STANLEY SPRENGER, Chairman of the Local Committee for the MTNA 1961 national convention to be held in Philadelphia, Pennsylvania, February 26th through March 1st, with the Sheraton Hotel serving as convention headquarters, announces that, with one exception, his Local Committee is completed and already diligently working on all the countless tasks that contribute to the success of a national meeting of music teachers.

The members of that Committee could well constitute an association known as Talent Unlimited. Consider the Chairman, Stanley Sprenger. Born in Bucharest, Romania, August 24, 1897; pianist, teacher, adjudicator, choral director, Director of the Male Choir of Immaculate Conception Cathedral, Camden, New Jersey; Director of the Paderewski Choral Society of Philadelphia; Philadelphia Chairman of the National Guild of Piano Teachers; former President of the American Matthey Association; President of the Pennsylvania Music Teachers Association; member of the faculty of the Music Department, Temple University; composer of teaching pieces published by Schirmer; author of articles published in *Musical Courier*, *Music Journal*, *Musical America*, and *Piano Guild Notes*; Director of the Sprenger Piano Camp, Cape Cod, Massachusetts; artist student of Alberto Jonas; studied with Tobias Matthey in London, England; his hobbies are golf, mountain climbing, swimming, and diving. This does not tell the entire story. Mr. Sprenger has his own studio in Philadelphia, and is a leading participant in countless musical activities.

Publicity is being handled by Mrs. Rosalie Murray Talone, a private piano teacher, living in Bryn Mawr. Mrs. Talone is a graduate of the Combs College of Music, studied with artist teachers Alexander Kelberine, Helen Detricks, and Florence Leonard, the last named being the American representative of Breithaupt. Mrs. Talone was Miss Leonard's assistant for six years; studied composition with Alexander Matthews and Frederick Schleider;

taught in conservatories and private schools; has been a judge for the National Federation of Music Clubs; past President of the Music Teachers' Forum; member of the Board of the Philadelphia Music Teachers Association; has appeared as a speaker at the Catholic Music Educators Association convention in Louisville, Kentucky, the Philadelphia Music Teachers' Forum, the Philadelphia Music Teachers Association, the Pan American Association, and various Woman's Clubs. Mrs. Talone promises that the local publicity for the 1961 national convention will exceed anything ever before seen or heard.

Dr. David L. Stone, Director of the Department of Music Education, Temple University, Philadelphia, is Chairman of the Finance Committee. Dr. Stone has studied piano with Nicholas Slonimsky, Hans Ebell, Sascha Gorodnitzki, Josef and Rosina Lhevinne, and Mme. Isabelle Vengerova. He holds a Bachelor of Music degree from Syracuse University, Master of Arts in Music and Ph.D. in Musicology from Harvard. He has taught at Fisk University, Howard University, The American University, and Harvard. He is a member of the Board of Directors of the Pennsylvania Music Teachers Association, a member of the Board of Directors of the National Association of the Arts in Education, member of the MTNA School Music committee, member of the MENC Committee on Curriculums in Colleges and Universities, and Chairman of the Philadelphia Chapter of the American Musicological Society. Dr. Stone has faithfully promised to give up much of his committee work in order to have time to work on MTNA convention finances.

The banquet will be the climax and termination of the 1961 convention, and the menu and decorations for that event are already being planned by Miss Elisabeth E. Griffith, Philadelphia piano teacher and organist.

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1961 NATIONAL CONVENTION PLANNERS



STANLEY SPRENGER, pianist, teacher, choral director, and a member of the music faculty at Temple University, is Chairman of the Local Committee for the MTNA 1961 national convention.



LOUIS G. WERSEN, Director of Music Education, Philadelphia, Pennsylvania, Public Schools, is Chairman of the Local Program Committee for the MTNA 1961 national convention.



DUANE A. BRANIGAN, Director of the School of Music, University of Illinois, as Vice President of MTNA, is in charge of arranging the program for the MTNA 1961 national convention.

FROM THE STATE ORGANIZATIONS

CONVENTION CALENDAR STATES

Utah	Spring, 1960. Ben Lomond Hotel, Ogden
Michigan	April 18, 1960. First Baptist Church, Flint
Minnesota	June 12-14, 1960. University of Minnesota, Minneapolis
Texas	June 12-15, 1960. Robert Driscoll Hotel, Corpus Christi
Ohio	June 21-23, 1960. Hotel St. Francis, Canton
Washington	June 28-30, 1960. Whitworth College, Spokane
Indiana	July 10-12, 1960. Indiana Central College, Indianapolis
Montana	July 17-23, 1960. Florence Hotel, Missoula
Oregon	July 28, 1960. University of Oregon, Eugene
Idaho	August 9-10, 1960. Shore Lodge, McCall
Arizona	Fall, 1960. Arizona State University, Tempe
Maryland	September 11-12, 1960. St. John's College, Annapolis
North Dakota	October 9-10, 1960. Bismarck
Mississippi	October 29, 1960. University of Mississippi, Oxford
Michigan	October, 1960. Ypsilanti
Wisconsin	October 23-25, 1960. Hotel Raulf, Oshkosh
Florida	October 30-November 1, 1960. Miami
Louisiana	October, 1960. Louisiana Polytechnic Institute, Ruston
Missouri	November 13-15, 1960. University of Missouri, Columbia
Iowa	November 13-14, 1960. Hotel Sheraton-Montrose, Cedar Rapids
Nebraska	November 14-15, 1960. Hotel Sheraton Fontenelle, Omaha
New Mexico	November 19-22, 1960. State University, University Park
North Carolina	January 7-8, 1961. Queens College, Charlotte
Pennsylvania	February 26-March 2, 1961. Hotel Sheraton, Philadelphia, Pennsylvania
Oklahoma	March, 1961. University of Oklahoma, Norman

NATIONAL

1961	February 26-March 1. Hotel Sheraton, Philadelphia, Pennsylvania
1963	March 17-21. Hotel Sherman, Chicago, Illinois



by Helen La Velle

WESTWARD HO! will be the slogan for the Montana State Music Teachers Association this year. The date of our State meeting at the University of Montana in Missoula has been advanced one week, July 17 through 23, in order to enable the members to travel west to Eugene, Oregon, for our Western Division Convention the following week, July 24 through 28.

Sunday, July 17, the meeting will open with registration and an organ concert in the evening by Richard

Westenburg who has been studying the past year in Europe. Those of us who have heard him are anticipating a delightful concert. Mr. Westenburg will conduct an hour organ clinic each day.

The artist teacher this year is Robert Pace from Teachers College, Columbia University. He is outstanding in the field of class piano and his text *Piano for Classroom Music* is used by many leading colleges and universities in the United States. This will be a splendid opportunity for teachers to acquaint themselves with group work.

With the enormous increase in population, authorities predict that private teachers will have to do some class work in their studios if they are to teach all the students who will be wanting to study.

Mr. Pace will give a piano recital Monday evening followed by a reception in the Yellowstone Lodge with the Butte Accredited Music Teachers

Association acting as hosts.

There will be an "Outstanding Students" recital on Wednesday evening. These students will also have the opportunity to perform for Mr. Pace each afternoon for his constructive criticisms.

On Thursday evening the University Opera Workshop will stage one of its operas. These are always a delight and are looked forward to each summer as one of the highlights of the week.

A voice clinic will be held each day under the direction of Joseph Musselman from the State University.

During the week there will be various musical interludes including an organ concert by Geraldine Carlin formerly of Missoula but now studying at Carleton College.

Annual Banquet

The annual banquet will be held in the Governor's Room of the Florence Hotel. Dr. Luther A. Richman, Dean of the College of Fine Arts, will be the Toastmaster, and Dr. Alfred Humphreys, State Music Supervisor, will be the speaker of the evening. He will give an illustrated talk on his recent European tour.

Margery Tede, member of the San Francisco Opera Company, who also sings in the Bach Choir and Madrigal Group of that city, will present a number of vocal selections including a group of folk songs of Germany, Norway, and France. Miss Tede has studied at the New England and Boston Conservatories. It was from the latter that she received a scholarship to study at the University of Oslo, Norway. She will be accompanied by her sister Katherine Davis.

What a wonderful way to have a profitable two weeks vacation. One week at the University of Montana and the second at the University of Oregon.

Let's all plan to be there. Visitors are more than welcome. ▶ ▶ ▶



by Virginia Obenchain

THE Cuyahoga Section of the Ohio Music Teachers Association has made great progress during the past year in its efforts to encourage contemporary composers, and to promote the performance of their works. By means of the Arthur Shepherd Composition Contest, which was announced in the September-October, 1959, issue of *AMERICAN MUSIC TEACHER*, many outstanding new composers have been discovered, and consequently their compositions will receive the attention which they deserve.

Miss Frieda Schumacher, Chairman of the Arthur Shepherd Composition Contest, announces that Klaus Roy of Cleveland, Ohio, is the first-year winner for the Senior award of \$200.00. The prize-winning composition was a *Sonata for Trombone and Piano*.

Gerald Humel, of Cleveland, Arthur Hunkins of Athens, and Jerome Rosen, of Cleveland, all received honorable mention.

Judges for the annual award are: Chairman, Harrison Keller, former President and Director of the New England Conservatory of Music in Boston; James Aliferis, President and Director of the New England Conservatory of Music; and Walter Piston, Head of the Music Department at Harvard University.

Nineteen compositions were submitted for the Senior contest, and two for the Junior group. No Junior award will be made for this year.

Persons who wish to enter the contest, or who wish to make contributions to the contest funds, should address their inquiries to: Miss Frieda Schumacher, Chairman, Arthur Shepherd Composition Contest, Music House, Western Reserve University, 11039 Bellflower Road, Cleveland 6, Ohio. ▶ ▶ ▶



MONTANA STATE MUSIC TEACHERS ASSOCIATION officers, from left to right: Mrs. Evelyn Lindblad, Anaconda, Vice President; Miss Helen White, Missoula, Secretary; Mrs. Florence Friedlund, Glasgow, Treasurer; Mrs. Leona Marvin, Missoula, Immediate Past President; Mrs. Jean Crockett, Helena, President.

OKLAHOMA

OKLAHOMA MTA MEMBERSHIP AND ACCREDITATION

by Clair R. McGavern

ANY teacher of music in Oklahoma may secure membership in Oklahoma Music Teachers Association by application and payment of state and national (MTNA) dues. As a member, he is classified as either ACCREDITED or PROVISIONAL, according to his training and experience, by the Accreditation Committee, whose chairman is the First Vice President of OMTA.

A Provisional member has all rights of an accredited member except: 1) the right to hold office in OMTA; 2) the right to receive an Accredited Certificate, which is issued yearly to all Accredited members.

Accreditation may be sought in one or more of the following areas: piano, voice, organ, other single instruments, families of instruments, music education, music theory, music composition, musicology, church music.

Accreditation is granted those, who show by college, university, or conservatory transcript, semestral hours of credit as follows:

1. Twenty (20) hours in the specified area of music; or sixteen (16) hours in the specified area, plus two (2) semesters study of

methods, materials, literature, and/or pedagogy in the specified area, for credit.

2. Two (2) years of theoretical training from the following: music fundamentals, harmony, theory, sight-singing, ear-training, keyboard harmony, counterpoint, forms, analysis, totaling at least twelve (12) hours of credit, plus at least four (4) hours of music appreciation, literature, and/or history.

For teachers without the above minimums of college credits, OMTA will accredit by an OMTA examination in the specified music area, and in the theoretical area. The examination in the *specified area* will consist of a tape-recorded recital of the teacher's students (minimum of ten students) recorded and submitted by the teacher to the Accreditation Committee. The examination in the theoretical area will cover necessary background material, which a competent music teacher must know. Included are the following: scale, interval, chord construction, normal chord progressions, modulation, theory nomenclature, terminology used in forms, compositions, music styles, dynamics, biographical information of composers and performers, information about the instruments of orchestra and band, music ornamentation.

Accreditation is also granted to music teachers who have received a Standard Music Certificate from the Oklahoma Board of Education in the specified area for which application was made, whether or not the semestral hours, listed above, have been attained.

Applicants for accreditation who

do not qualify immediately, according to the above stipulations, are classified **PROVISIONAL** members. They remain in this classification until the Accreditation Committee approves their accreditation, after requirements have been completed. They are allowed a maximum of six (6) years in which to acquire accreditation, from date of application, by whichever of the above methods they choose. After this period, the Provisional member is dropped from membership, and thereafter, may only be accredited in the specified

area by a new application showing college credits listed above.

OMTA also has two nonaccredited classifications: Associate, Student.

The Accreditation Committee consists of: one elected representative from each of the four state districts, plus the First Vice President as chairman, plus the OMTA President as an ex officio member. The terms are for two (2) years, and a minimum of two (2) meetings are held annually. The chairman is empowered to classify applicants, by examination of transcripts, and to accredit

automatically those whose transcripts show the required credits. All actions by the chairman are reported at the meetings.

An Initial Fee of \$2.00 is required for each area of music for which application is made. This is never returned to the applicant for any reason. ► ► ►

Clair R. McGavern is Assistant Dean of the College of Fine Arts and Head of the Piano Department, Oklahoma Baptist University, Shawnee, Oklahoma.

IN MEMORIAM



Ernst von Dohnanyi.
July 27, 1877 –
February 9, 1960

Presented February 10, 1960, by Karl O. Kuersteiner, Dean of the School of Music, Florida State University, at the MTNA Southern Division convention in Louisville, Kentucky.

LAST evening the voice of a genius recognized in the world of music as immortal, was stilled. Thus ended an epoch characterized in western music culture as the Romantic School of Composition brought to a climax in the nineteenth century by Schumann, Mendelssohn, Brahms, and Chopin and continued on into the present century by Strauss, Rachmaninoff, Enesco, and Dohnanyi.

Ernst von Dohnanyi died of a heart attack February 9, 1960, at the age of 83. He had gone to New York City during the change in semesters at Florida State University to "record some Beethoven sonatas and some of my own music." "Everything is stereo now," he added with the familiar shrug of his shoulders and the jolly laugh which served him so well throughout his life.

Ernst von Dohnanyi, composer, pianist, conductor, and teacher sought refuge from undesirable political forces prevailing in his homeland, Hungary. He came to the United States by way of South America in 1949 in order to join the faculty of Florida State University at Tallahassee as Professor of Composition and Piano.

He became an American citizen

AMERICAN MUSIC TEACHER

Just Published

Music for Study: A Source Book of Excerpts

by Howard A. Murphy, *Columbia University Teachers College*, and Robert A. Melcher, *Oberlin College*

With the contemporary trend stressing the use of authentic music in the classroom, this book of excerpts fills a vital need. Now at the disposal of teacher and student are 248 excerpts of musical masterpieces representing composers from Monteverdi (1567-1643) to Sibelius (1865-1957) and from the media of piano, organ, violin, cello, chamber music, orchestra, opera, choral and solo voice. Each excerpt is a complete musical thought: most excerpts are at least 8 measures long, with many considerably longer. All vocal and choral excerpts are given in the original language together with the English translation. The harmonic vocabulary of the chapters progresses step by step, paralleling the teaching of music theory in most colleges and conservatories.

Published 1960. App. 176 pp.
Text price: \$3.75

PRENTICE-HALL PUBLICATIONS

Announcing for May

The High School Band Director's Handbook

by W. Clyde Duvall, Director of Music Education and Teaching Materials, Norfolk County Public Schools.

This new book offers an extremely comprehensive picture of the high school band program (and all of its problems). While describing the ultimate in high school band programs, the book interweaves statements of sound philosophy and a listing of thousands of tested techniques used by experienced directors in their efforts to "get the job done." Written to serve as a college text or as study material for the working band director or school music supervisor, secondary school directors and even elementary school instructors will find it an invaluable guide to daily planning.

The material has been written in a light interesting style which makes for easy reading without sacrificing depth. Cartoons and music manuscript have been used whenever needed to assure clarity.

To Be Published in May. App. 256 pp. Text Price: \$4.50

Listening to Music Creatively, 2nd Edition

by Edwin John Stringham

This new edition of a basic text in music appreciation that has been adopted in some 300 universities and colleges not only evokes listening interest and the development of personal taste and discrimination in music, but creates an awareness of the close relationship between music as an art form and other fine arts. Prominent among the features of this new edition are: a new introductory chapter on comparative esthetics, new pictorial illustrations and an unusual treatment of the Art Song. In addition, detailed musical and formal analysis of outstanding compositions and comprehensive coverage of the rudiments of music are presented.

Published 1959. 624 pp. Text price: \$6.75.



To receive approval copies, write Box 903.

PRENTICE-HALL, Inc.

Englewood Cliffs, New Jersey

and lived a happy and full life for ten years as an American college professor. Thus, Dohnanyi, honored as a composer at the age of 17 by Brahms, brought to fruition a new life on a new continent in a new century.

His professional life included an active schedule of teaching, composing and appearing before the public. He was presented by the major symphonies of the United States and appeared at a number of colleges and universities in the role of composer, conductor and soloist. Frequently, his triple talents were all displayed on the same program. He was prepared at all times to perform practically the complete classic and romantic piano repertoire from memory.

An active member of the Florida State Music Teachers Association and the Music Teachers National Association he made numerous contributions to these groups.

Typical of Ernst von Dohnanyi was the answer he gave to one of his colleagues who recently remarked, upon hearing an early Dohnanyi composition, "I'll bet you were in love when you wrote that." Dohnanyi replied, "I am always in love." ▶ ▶ ▶

National Chairmen Appointed

DR. Duane A. Branigan, MTNA Vice President in charge of Program, announces the following appointments:

SUBJECT AREA SECTIONS CHAIRMEN

Theory-Composition Section—National Chairman: Roy T. Will, School of Music, Indiana University, Bloomington, Indiana.

Piano Section—National Chairman: Polly Gibbs, School of Music, Louisiana State University, Baton Rouge 3, Louisiana.

Junior Chairman: Myrtle Merrill, Department of Music, Michigan State University, East Lansing, Michigan.

Senior Chairman: Dallmeyer Rus-

sell, Pittsburgh Musical Institute, 131 Bellefield Avenue, Pittsburgh 13, Pennsylvania.

STANDING COMMITTEES CHAIRMEN

American Music—Merrill Ellis, Chairman, Music Department, Joplin Junior College, Joplin, Missouri.

Church Music—Mildred Andrews, School of Music, University of Oklahoma, Norman, Oklahoma.

Musicology—Robert A. Warner, School of Music, University of Michigan, Ann Arbor, Michigan.

Psychology-Therapy—E. Thayer

Gaston, Chairman, Department of Music Education, The University of Kansas, Lawrence, Kansas.

School Music—Paul Van Bodegraven, Chairman, Department of Music Education, New York University, Washington Square, New York 3, N. Y.

Strings—Bernard Fischer, 655 Bittersweet Place, Chicago 13, Illinois.

Student Activities—William R. Boehle, Chairman, Division of Fine Arts, Nebraska State College, Chadron, Nebraska.

(Continued on page 17)

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Mr. Nevin has taken themes of Bach, Clementi, Haydn and Mozart and given them a modern touch. The melody line remains intact but the bass is strictly boogie. A wonderful innovation for the young pianist with a sense of humor. .75

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SHOULD WE HAVE A WORKSHOP?

BY VESTA V. DOBSON

(Reprinted with permission from the November, 1959, Opus 6, No. 1, issue of THE NEBRASKA MUSIC TEACHER.)

SEVERAL weeks ago the Omaha Music Teachers Association participated in the third workshop (MTNA Private Teachers Workshop) held in this area in as many years. Last year, when the new set of questions first came out, we were a little dubious as to whether we should try another workshop so soon. But this set of questions was so timely! Many of them hit the private teacher right where he lives, economically speaking,—in his pocket-book. We knew there were teachers who wondered how to raise their rates without causing a revolt among their clientele; how they could increase the efficiency of their own teaching; how they could bring their whole program into adjustment with the restless life around us today.

Hence, we started to lay plans. There were those who felt that we could not hope to have a successful workshop in terms of numbers unless we brought in some well-known "personality" in the field of private teaching. When Mr. S. Turner Jones was approached at the National Convention in Kansas City on this question, his response was emphatic: "Bringing in someone from the outside is just what you *should not* do. This workshop is so planned that the best results come from the sharing of mutual experiences."

Good Attendance

So we had our workshop, and it was a success. In terms of percentage, taking into account the total number of teachers in and near Omaha, the attendance was not large. However, there was a good attendance from our immediate area and a good representation from communities at some distance from Omaha. We had one woman from as far away as Kansas and another from Norfolk, Nebraska.

What were actually the net results from more than six months of planning? There were a number of tangible results and some fringe benefits that in some ways were more significant than the tangible ones. First of all, there was a lively participation from the groups, between the panel members and those in the audience. Next, we made a little profit after all bills were paid. The workshop was not a money-making venture, but we were pleasantly surprised to find that we had a nice little balance to provide a buffer for winter planning. Also the Omaha group received several applications from people

Miss Vesta V. Dobson is a private music teacher in Omaha, Nebraska, President of the Omaha Music Teachers Association, organist and choir director of the Lutheran Church of Our Redeemer, teaches freshman English in the College of Adult Education at the University of Omaha, former chairman of the Young Artists Programs of OMTA, and past secretary of the Omaha Chapter of the American Guild of Organists.

who wanted to join. We were especially gratified because one of those new members is the present president of the group across the river in Iowa.

At the request of one or two who had attended previous workshops, we repeated a survey to determine the average fee and the average lesson length. One lady who had been thinking about raising her fees found courage to go home and do so when she found that the average

WESTERN DIVISION CONVENTION HOUSING AND MEALS

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For those wishing a single room, lodging and meals for four days will cost \$35.00.

All requests for information and reservations should be directed to: Mr. Stacey L. Green, School of Music, University of Oregon, Eugene, Oregon, by June 1st.

If hotel or motel facilities are desired, please write to: Convention Bureau, Eugene Chamber of Commerce, 230 East Broadway, Eugene, Oregon.

was around \$2.00 per half hour lesson.

Besides all this, there was that result that comes to any group which brings together a number of people for a conference on subjects in which all are mutually interested. Names on paper became living flesh and blood personalities with whom we shared ideas for a whole day. There were those exchanges made in the meeting itself and those made between sessions when, for example, one heard a teacher from the western part of the state express a wish that a workshop could be held in her area.

The music merchants, too, had results. They supplied us generously with music of all kinds. Some weeks after the workshop one merchant reported that she had renewed acquaintance at the workshop with some teachers who had not been around for sometime, and that these teachers had made subsequent visits to the store.

So we say unhesitatingly, if you want to have a workshop and are willing to work hard preparing for it, the results will probably be worth all the effort. Such an undertaking does have to be planned, and the planning must be done well in advance. There has to be teamwork and efficient leadership. Any group of teachers which desires to provide a stimulus for its members, either at the beginning of the teaching lesson to help them get off to a fast start, or at the end to help bolster a weary, winter-long season, can find no better way to do so than by sponsoring a PTW. ▶ ▶ ▶

WESTERN DIVISION PROGRAM

(Continued from page 7)

WEDNESDAY, JULY 27—MORNING

8:00 Registration.

NATIONAL CHAIRMEN

(Continued from page 15)

Voice, Dallas Draper School, of Music, Louisiana State University, Baton Rouge 3, Louisiana.

Wind and Percussion—Sol Schoenbach, Director, Settlement Music School, 416 Queen Street, Philadelphia 47, Pennsylvania.

SPECIAL COMMITTEES CHAIRMEN

Archives—Unfilled.

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Choral—Warner Imig, Dean, School of Music, University of Colorado, Boulder, Colorado.

Constitution and Bylaws—James B. Peterson, Chairman, Department of Music, University of Omaha, Omaha 1, Nebraska.

Council of State and Local Presidents—James B. Peterson, Chairman, Department of Music, Uni-

8:00 Exhibits. Band Rehearsal Room.

8:00 Musicology Forum. Presiding—Ruth Watanabe, Sibley Library "Contemporary Trends in Music Research."

10:15 General Session. "Student Activities." Presiding—Helen E. LaVelle, Vice President, Western Division, MTNA. Recital program of selected students to be sent by the six affiliated states.

12:00 State No-Host "Family" Luncheons.

WEDNESDAY, JULY 27—AFTERNOON

1:00 General Session. "State Activities" Presiding—Jane Thomas, Chairman, Council of State and Local Presidents. Buzz session.

3:00 Church Music Section. Orpha Moser, Chairman.

3:00 MTNA Student Affiliate Meeting.

WEDNESDAY, JULY 27—EVENING

6:00 Convention Banquet.

9:30 Divisional Executive Committee Meeting.

THURSDAY, JULY 28—MORNING

8:00 Registration.

8:00 Exhibits.

8:00 Voice Section. "Contemporary Songs," Melvin Geist, Willamette University. Demonstration of songs—Nancie Muhle, Edward Bradshaw, Dick Noble. Comments: Dagny Gustavson, Portland, Oregon.

8:00 String Section. "Ensemble Techniques," University of Oregon String Trio.

8:00 Piano Section. "The Piano Sonata from Haydn to Prokofieff," Irving Wasserman, Utah State University.

10:00 Closing General Session. Presiding—Carla Wood Vincent, Treasurer, Western Division MTNA; Editor of *OMTA MUSIC NEWS*, Music. Installation of new officers

12:00 Oregon Music Teachers Association Luncheon and Business Meeting.

THURSDAY, JULY 28—AFTERNOON

2:00 Tour to Crater Lake.

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National Office—Chairman, Allen I. McHose, Eastman School of Music, University of Rochester, Rochester 4, New York; Barrett Stout, 4758 Tulane Drive, Baton Rouge, Louisiana; Roy Underwood, Director, Division of Fine Arts, Michigan State University, East Lansing, Michigan.

1961 NATIONAL CONVENTION CHAIRMEN

Local Committee—Stanley Sprenger, 252 South Van Pelt Street, Philadelphia 3, Pennsylvania.

Local Program—Louis G. Wersen, Director of Music Education, Philadelphia Public Schools, Board of Public Education, Benjamin Franklin Parkway at 21st, Philadelphia, Pennsylvania. ▶ ▶ ▶

MUSIC IN THERAPY

(Continued from page 9)

warmer setting and lessens the unease of silences between conversational items.

Music achieves this adaptability in some part because, sensorially, it is so difficult to shut out. It may reach those who are so secluded that the symbolism of words no longer has meaning for them. It is this adaptability that helps to give music its importance as an adjunctive therapy.

Freedom from "Aloneness"

Music may dissolve "aloneness," at least during participation or listening, and often for longer periods of time. During the time that it is heard it frees from environmental and material confines, even for those that are bedridden. By diversion it may help to lighten the burden of pain. Because music may help to alleviate "aloneness," it also helps to engender more positive attitudes toward the therapeutic situation and staff.

THE PRESIDENT'S CORNER . . .

LAVAHN MAESCH

By the time this brief message reaches you, all of the Divisional conventions, with the exception of the Western, will have come and gone. As I write this enroute to Louisville, and three hours late due to miserable flying conditions, it is with keen anticipation that I look forward to a brief visit at each of these exciting meetings.

It is also with no little nostalgia that I look back only ten short years to the first birthday of our first and only Division, the Western. Born in 1949 at the San Francisco convention, and guided by John Crowder's capable hands, the Western Division was laying plans for its first convention at Portland, Oregon.

That convention, held late in the summer of 1951, was a huge success. Roy Underwood, then President of MTNA, called it "equal in nearly all respects to our national meetings, and the contemporary music offerings far exceeded anything MTNA has ever presented."

His words to the Western Division membership were prophetic: "You have pointed the way. You have proved that the Divisional Association is the successful way to unite state groups in a common effort . . . I am more convinced than ever that our greatest influence will be exerted through divisional organizations."

The year 1951 was a critical turn-

ing-point year for MTNA for other reasons as well. Of the 21 existing state music teachers associations, 7 affiliated during that first year after the Executive Committee set up the new provisions for affiliation. For the first time in the history of MTNA an executive office was set up with a full-time staff to serve the members. Mr. and Mrs. Jones were engaged as Executive Secretary and Assistant, respectively, and, perhaps most important of all, the first issue of AMERICAN MUSIC TEACHER appeared.

Today, our five strong divisions and thirty-four affiliated states are not only tangible evidence of the strides which have been made but living testaments to the vision and faith of those leaders of ten years ago.

As our association grows we must soon face up to the possibility of some divisional realignments. There are many geographical inequalities in the present arrangement. New state associations are being formed, with affiliation to follow, so new divisions will be needed. James Peterson is working on these problems, and he will welcome all of your good help and counsel.

Roy Underwood's timely advice of 1951 is still good: "Won't you see that your state is affiliated and that it joins with neighboring states to form a Division if it has not already done so?" ▶ ▶ ▶

This function of music to dissolve lonesomeness is generally seen rather clearly when appropriate music and musical activities are placed in operation in geriatric wards. The music forms a common bond in most cases, and hostile actions and verbalizations are reduced. Noise level will be found to be significantly lowered in day rooms after the music. Singing together does form bonds; otherwise churches, service clubs and various fraternal organizations would abandon group singing. People hold hands and place arms around each other in musical games or dancing whereas they would never do this in other situations.

Music and the Tender Emotions

Perhaps the most basic reason why music helps to free one from "aleness" is that in our culture, at least, moods elicited by music seem to be derived from the tender emotions, such as love of family, religion (one extension of love of parents), patriotism, loyalty, and similar relationships, on which great value is placed by our society.

Music not only provides freedom, but it dissolves "aleness" in a much stronger way by communicating one's good feeling for another, although words, against which defenses may be raised, need not be spoken. There is nothing mysterious in this attribute of music; it is a common experience. In our culture, in general, and outside of formal settings, we have learned to interpret music as an expression of goodwill, friendship and, in most cases, happiness. Because of this, music may arouse that which may be at low ebb in patients, namely some one or another of the various manifestations of love.

It is a rather common experience of music therapists to go to the day room of a maximum security or closed ward and in a fairly short time have the patients participating in group singing. At first, using music appropriate to the group, the therapist plays and sings familiar songs, generally rather softly. There is little response in the beginning but gradually more and more patients join in until there is good response. Or it may be a rhythm activity that the therapist initiates. In this case an appropriate rhythm or tempo, rather than changing rhythms and

tempos, is established and maintained. Gradually more patients will accept rhythm instruments and play them. (These should always be rhythm instruments of adults, not children's rhythm band instruments.) In either of these activities there is generally less threat by hostile and aggressive patients toward the music therapist than toward many of the other personnel.

Positive feelings elicited by music will be of great value in the establishment of the most important function of the music therapist, that of building an adequate and proper relation-

ship with the patient.

Closeness

Very often those in need of psychotherapy are afraid of "closeness." It is in such cases that music may sometimes be an effective means of communication. Music allows a situation of closeness, emotional as well as physical, in which no apprehension need be aroused. Music fosters an approach and an intimacy, a sharing, which in most cases does not threaten.

It is self-evident that "closeness" in some degree or kind must be

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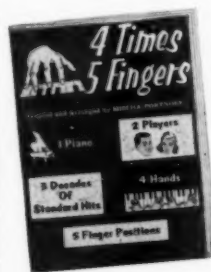
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achieved in any positive relationship. Thus, there was the patient, extremely hostile, who responded to any greetings, inquiry, attention or small gift with cursing and revilement. The music therapist began playing popular music with interest from some patients but only revilement at first from the very hostile patient. This situation gradually changed until the patient was able to accept a cigarette from the therapist, then to sit at the piano with him, and finally, to participate in friendly conversation. His attitude toward the ward group changed so that he sang and went to recreational activities with them.

Sound without Inherent Threat

Music may be used as a modality for establishing nonverbal relationships because, with few exceptions in our culture, it is not sound charged with threat. Instead, it is an expression of goodwill, which may induce the patient to trust the therapist.

Structured Reality

The shared experience, music, becomes a segment of reality which can easily be accepted, and thus music becomes a common platform on

which both patient and therapist may stand with some confidence. From this the patient may be led toward whatever therapeutic aims have been established by the psychotherapist. This shared segment of reality, music, has definite pattern, tempo, rhythm, harmony and form. To attend to these is to respond once again in normal fashion, at least for the time of participation.

For the patient whose treatment aim requires a well structured activity which will demand precise adherence, music provides a setting in which the patient must arrive punctually for the lesson or activity. Rhythmically he must respond to notes only a fraction of a second in duration; he must follow the tempo; he must respond accurately pitch-wise. If he is in a musical group he must, beyond his own precise performance, be amenable to the several group influences of give and take.

Intimacy of Musical Experience

Music is the most intimate of the arts. It affects us according to our own feelings. Music may, and generally does, mean something different for each listener and per-

former, and yet, within a culture, it holds these differences within some bounds. It is this ability to elicit individual response in answer to psychic or personality need that provides music with its strong valence. This is why music may reach the majority of people on a ward even though each has a different background. It may arouse different imagery in each, and yet for each one it has a unique attraction.

Gratification

The preparation and performance of music generally brings about in the performer a beneficial feeling of accomplishment and gratification. Such self-gratification may help to supply security, induce a lowering of anxiety, and yet do so in a noncompetitive fashion. Participation allows a compromise of psychic drives in an activity which has order and predictability.

On the other hand, with different patients, the learning of music, particularly the technical aspects, may be made a rigorous, demanding, routine activity wherein the patient may hold himself or be held to a self-punishing regimen of activity in which other therapeutic aims may be accomplished.

Group Activity

Group music provides a setting wherein many aspects of desirable group dynamics may operate. Music functions as an integrating and socializing modality by providing a milieu for the adaptation of suitable behavior to group activity. It is a non-threatening, intimate, enjoyable and expressive activity blessed with social acceptance.

In group performance is found a *Gestalt* of sensory, motor, emotional and social components. The musicians must attend to their music environment with discernment; they move in accord with what the group is doing; a pleasing emotional response is elicited; they are acting their part successfully in a social situation. It would seem that the valence of music is strong enough so that the patient, in the beginning, at least, is persuaded toward socially acceptable behavior so that he may remain in the group. An illustration of this phenomenon may be seen in the experience of a group of mentally re-

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tarded, teen-age girls with rather severe behavior problems who were organized into a glee club. At first, rehearsals were difficult, but as the girls' performance improved so did their behavior. Carryover of group integration became stronger. As the time approached for their first performance the matter of dress came up, and the group's decision was accepted by each member. The essence of the accomplishment of the group activity was indicated, perhaps, by the statement of one member who said, "I must stay good all the time so I can stay in the glee club."

Music as a Control of Behavior

Music, because of its power to move deeply and subtly, may provide, at times, an efficacious control of behavior. This property of music has many practical applications, but discussion of it has been placed toward the latter part of the chapter because, too often, people have ascribed mystical powers to music and invested values in it which could not be demonstrated.

Music Persuades in the Direction of Custom

Because of our cultural conditioning and learned responses to certain situations, music may often be used to foster desired behavior. In such situations it may not even be necessary to give verbal instructions. Even with very ill people music may persuade in the direction of custom. In our culture music and the fine arts are frequently used to enhance the religious or social aspects of a situation and as an inducement toward socially acceptable behavior.

Physically Stimulative Music

In our culture, and probably in all cultures, music of a highly rhythmic, percussive nature, in which the melody is secondary, is a greater stimulant toward physical activity than music of an opposite kind. Rhythm is the primitive, dynamic, driving factor in music.⁴ Responses to such music are less inhibited. The more percussive and nonmelodic the dance music, the more unrestrained is the dance.

March music, for the most part, consists of staccato sounds. The drum, entirely percussive, is the best instrument for marching. The loudest applause from concert audiences gener-

ally follows stimulative music. For example, one need only compare the behavior of a church audience when listening to a piano to its inspired responses when listening to an organ.

Physically Sedative Music

On the contrary, music of a sustained nature (e.g., choral) in which rhythm is secondary to melody and harmony will generally elicit more intellectual, contemplative responses, with physical quietude rather than activity. The music of religious denominations whose pulpit appeal is more intellectual than emotional generally have less metronomical music. The character of the bugle call, "Taps," is far different from other calls, and the response is different.*

Music as a Modality

In spite of the influence of music on behavior, its chief value remains that of being a modality for establishing contact with patients, and therewith a means of achieving those interpersonal relationships with individuals and groups which make possible more rapid progress toward therapeutic goals.

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* Studies on the different influence of these two types of music on posture, galvanic skin response, gastric motility, vascular change, pupillary dilation, painting and drawing by adults and children, activities of cerebral palsied children and electromyographical response have been reported in the Books of Proceedings of the National Association for Music Therapy, Music Therapy, 1951, 1952, 1953, 1954, 1955, 1956, 1957. The Allen Press, Lawrence Kansas.

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MEMO TO MEMBERS OF MTNA PIANO SECTION

(Continued from page 10)

the discretion of the school principal. Would you help the cause along by sending in a description of a plan which you know has operated successfully or by expressing your wishes in the matter? Here again, perhaps the authority of a large organization such as the Music Teachers National Association can be useful to the individual piano teacher.

Keeping Pupils Interested

On most of the questionnaires which have been returned to me, teachers have indicated a desire to know how other piano teachers maintain a high level of interest among pupils. One teacher suggested that my office collect from teachers everywhere various suggestions for this purpose and print them in AMT. Will you send us a brief account of your pet device for keeping pupils interested in their work? We shall be glad to do what we can to print such helpful suggestions.

Finally, will you please help non-member piano teachers to know about some of the activities which we are trying to carry on for the benefit of the profession. Our aim is to be useful in a very practical way by helping each teacher improve his own work and in dignifying our profession.

EXCHANGE OF IDEAS

From Mrs. Margaret Adrian, Montello, Wisconsin:

From *The President's Corner* in the November-December, 1959, issue of AMERICAN MUSIC TEACHER, LaVahn Maesch points out that as MTNA becomes larger, the lines of communication between the membership, the states, and the national executive board and office become lengthened. He encourages members to contact their local, state, or national associations with suggestions for ways and means of improving the Association's services. He continues this invitation by reminding members that *belonging* carries the responsibility of *doing*.

One of the most successful ways of communicating with one's colleagues is through a local association

which is affiliated with the state and national organizations. Wisconsin has two local organizations: The Milwaukee Association of Teachers of Music and Allied Arts and the Fond Du Lac County Music Teacher's Association.

The Milwaukee Association, representing a large local group has been a vigorous musical force in this community with its *Youth in Music Concert Series*. Each year winners are honored by presentation in public performance and by cash prizes. The general requirements for the auditions are designed to give the entrants a thorough knowledge of music from classical to contemporary literature.

With a well-planned program such as this, teachers, performers, and associate members are in constant communication with each other on a local, state, and national level. Furthermore, they are a source of inspiration to the community itself.

Smaller Organization

The Fond du Lac County Teacher's Association, with an average membership of from 15 to 20 members, represents the smaller type of local organization. This group had its beginning around 15 years ago with a small group of local teachers who met at an informal luncheon once a month to discuss common teaching problems. It was formally organized and affiliated in 1948 under the guidance of Fleetwood Diefenthaler of Milwaukee, former W.M.T.A. President.

During the past 12 years this group has sponsored workshops, teaching demonstrations, and lectures by outstanding musicians. It has invited young students to perform at meetings, held auditions for music students, and presented two piano festivals with 300 children performing at each program. These are some of the highlights of the varied activities of this small group, many of whose programs later appeared at the State Conventions.

Both these organizations have served as a vital musical force in their communities and have been a means of communication between the local, state, and national organizations. At present a group of teachers in south central Wisconsin are interested in starting another local association.

Added to these local activities are the pleasures of communicating with

one's colleagues several times a year. It can best be summed up by a statement made by one of the teachers after a recent luncheon held "just for the fun of it." She declared, "After all these years you'd think we'd be talked out, but we aren't, are we?"

From Mrs. Charles L. Green, Birmingham, Alabama:

According to a New York Times article, children who study piano often rate higher scholastically, have more active imagination, and greater qualities of leadership than others.

The principal of Mt. Brook Elementary School of my city considers piano lessons so important that she permits students to leave their classrooms and come across the street to my piano studio during school hours. Every consideration is given to me and to two other neighborhood teachers in this matter of released time from school for music lessons.

The benefits of such an arrangement accrue to pupils, parents, and music teacher. The pupil does not have to give up his favorite after-school activity to come to his piano lesson. His mind is alert and his step willing as he leaves the classroom for the studio.

The parents, especially the mother, are relieved of the responsibility of fitting the piano lesson into a usually hectic program of family affairs between school and bedtime. This time-saver can perhaps be a lifesaver to the conscientious mother.

The piano teacher finds it possible to have a work schedule which compares favorably with people in other professions instead of being required to do all the teaching after school. A substantial increase in income because of longer daytime work hours is perhaps the most important consideration to the teacher.

Because of the above benefits and many others not mentioned, we salute the Mt. Brook School Board and its principal, Miss Margaret Haynes, who are responsible for the Released Time Program for Piano Lessons.

AMERICAN COMIC OPERA

(Continued from page 8)
can be cited.

Meanwhile, as the century wore on, musical entertainments of motley hue—whether entitled pantomime, extravaganza, or minstrel show—con-

tributed their share to an evolving style of rather indigenous cast. Such *pasticcios* combining skits, songs, acrobatics, ballet, and spectacle appeared in endless procession and provided pleasant, if short-lived, fare for those who preferred the light stage piece to grand opera, the "vaudeville" form of attraction to the legitimate play.

Finally, after many barren, or perhaps aimless years, in 1866 a "hit" was born, a spectacular theatrical pageant in the production of which no expense was spared. *The Black Crook*, combining the melodrama of Charles Barras and the talents of a French ballet company, was given in New York's fashionable Niblo's Garden. With a run of more than 400 performances in a little over a year, it became the first American musical piece to attain financial prosperity of staggering proportions.

Musical Comedy

Another followed when *Evangeline*, a travesty on Longfellow's lines, began its successful career in the same locale during July, 1874. The book by J. C. Goodwin was set to music by the Boston-born Edward E. Rice in English comic opera style. Although *Evangeline* lay well within the realm of "American burlesque," the score was quite original and the composer, in describing the aim of his piece, spoke wistfully of trying to develop a taste for "musical comedy," an early reference, seemingly, to a genre which has since taken root in this country.

The deluge of comic opera in the United States began in earnest in the wake of America's introduction to Gilbert and Sullivan (*H.M.S. Pinafore* and *The Pirates of Penzance*, 1878, 1879). Their creations, both witty and tuneful, helped establish a standard which raised the perceptive level of the theater-going public.

Thereafter the best light operas were imported quickly and in great numbers not only from London, but from Vienna and Paris as well. Ingratating works by von Suppé and Johann Strauss the younger were matched by the glittering, fanciful wares of Offenbach and others. This vertiable comic opera craze continued to encourage a host of American composers to try their wings in the field. Among these early efforts, the

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three-act *Deseret* (New York, 1880) might be listed if only because its composer, Dudley Buck, was a well-trained church musician whose score displayed some solid and worthwhile qualities in the romantic vein.

Finally, in 1886, after a long history of slow, often erratic and devious development, there emerged what might well be called a full-fledged American comic opera. *The Little Tycoon*, a two-act piece with words and music by Willard Spenser, was given a splendid production in New York and was soon afterward introduced in Philadelphia where its topical humor was received with much enthusiasm. It would appear that from this time forward native comic opera began to hold its own

in the company of the better imported models.

As the nineteenth century faded into the twentieth, among leading composers contributing to the enriched activity in this form were men like Woolson Morse, William Furst, John Philip Sousa, Gustave Kerker, Victor Herbert, and Reginald De Koven. That some of these were not born in America does not gainsay the fact that their fame dates from their residence and musical production in the United States.

Morse's "hit" came in 1891 with the setting of J. C. Goodwin's book, *Wang*; Furst scored a success in 1892 with his comic opera *Isle of Champagne*; Sousa excelled in *El Capitan*, a work first presented in 1896; and Kerker's triumph of the 1890's was *The Belle of New York*, a homespun piece that enjoyed great popularity so far afield as London.

Of De Koven and Victor Herbert it may safely be said that they have become a legend in the field of American light opera. Although De Koven continued to write well into the twentieth century, his masterpiece came early in his career. *Robin Hood*, with its appealing melodies, has become a classic of the American stage. Since its premiere in Chicago in 1890 it has been presented literally thousands of times, finding great favor abroad as well as in the United States.

Victor Herbert

Victor Herbert, born in the same year as De Koven, was more prolific, writing close to forty operettas. His Irish birth and German training did not prevent him from becoming thoroughly imbued with the customs and tastes of his adopted land—so much so that from the beginning of his operatic career in the 1890's he was generally accepted as an American composer.

Among Herbert's many successes a few gems stand out. Thus, there is the extravaganza of 1903, *Babes in Toyland*, followed by the waltz-laden *Mlle. Modiste*, and climaxed in 1910 by the oft-performed *Naughty Marietta*. Its songs are still popular, and, along with the best in other works, attest to Herbert's great gift for creating facile tunes with freshness and spontaneity.

The past half century has witnessed a continuation of the Herbert-De Koven heritage in the persons of

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Rudolf Friml and Sigmund Romberg. Both deserted Europe for America as young men and began their operatic careers after the successful invasion in this country of Lehar's *The Merry Widow* and Oskar Straus's *The Chocolate Soldier* (1907 and 1909 respectively). Friml and Romberg are as a matter of fact not far removed from the Viennese tradition represented by these two favorites. With *Rose Marie* (1924) and *The Vagabond King* (1925) Friml reached his peak; while Romberg cast a spell over his public at the very same time with *Blossom Time* and *The Student Prince*. The excellence of these men was the precious gift each had for creating enduring songs and choruses.

Meanwhile, a type of musical comedy with a new twist began to make inroads early in the century. It was less stereotyped than the old comic opera. It was less fanciful than the fashionable operetta. It lacked the elegance of the romantic product that stemmed from European precursors. On the other hand, it laid its setting in scenes and circumstances peculiarly American, and dispensed its action with clarity, speed, and verve.

American Musical Play

George M. Cohan, with his background as actor and dancer, was one of the first in the field with *George Washington, Jr.*, an "American musical play" which appeared in 1906. This type became very popular following the advent of World War I, when Jerome Kern, collaborating with Guy Bolton and Schuyler Green (book and lyrics) wrote *Very Good Eddie*, a piece first given at the small Princess Theater late in 1915. Its laughable situations woven into a connected story and delivered by good actors at a rapid tempo, insured its success and brought a sequel in its wake.

This time Kern and Bolton were joined by P. G. Wodehouse in the production of *Oh, Boy*, presented at the same locale in February, 1917. A musical comedy, in which plot and character were not just vehicles for the music, the piece helped establish a trend in the direction of the topical, realistic Broadway show. Not that the more conservative, tune-filled type vanished, for Jerome Kern himself reverted to the writing of lyrical operettas on more than one occasion.

Aside from *Showboat* (1927-28 season), whose songs have become part of American ballad literature, such pieces as *The Cat and the Fiddle* (1931) and *Roberta* (1933) featured enchanting music but lacked colorful and coherent drama.

Other composers also remained true to the sentimental variety of entertainment. But the straight-forward commentary on American institutions continued to intrigue sophisticated audiences.

George Gershwin, a gifted young composer, followed his satirical *Strike Up the Band* with a musical drama,

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in which public issues were debated in hilarious fashion. *Of Thee I Sing* (1931) turned out to be—in the words of Cecil Smith—a “relentless yet incomparably funny unfrocking of American politics.” It received a Pulitzer prize award shortly after its *première*.

Gershwin went on to write a kind of folk-opera, *Porgy and Bess* (1935), which was the composer's earnest attempt to bridge the gap between the musical comedy of Broadway and the more serious facets of the Metropolitan's grand opera.

Others who claim attention in the evolving picture must be mentioned briefly. Thus, there is Cole Porter, both author and composer of his works, with a large number of successes including *Kiss Me, Kate* (1948); Irving Berlin, with *Annie, Get Your Gun* (1946), a work that became popular throughout Europe; and Richard Rodgers, who began his partnership with Lorenz Hart (*I Married an Angel*, 1938; *Pal Joey*, 1940) and then in collaboration with Oscar Hammerstein II wrote a series of musical plays that still hold audiences captive throughout the country. *Oklahoma!* (1943) is a production in which the lilting songs, poetic lyrics, and variegated

ballets by Agnes de Mille all contribute to the story, achieving a unity that is rarely found in a musical stage work. *South Pacific* (1949), another great triumph and current favorite, takes an unlikely subject (*Tales of the South Pacific* by James Michener) and with magic touch blends delightful music with plot and action.

The names of many famous pieces on the road to the latest meteoric triumphs, *My Fair Lady* and *The Music Man* have had to be omitted. The contributions of well-known composers, Vincent Youmans, for example, have purposely been skirted. The stage innovations of Max Reinhardt, and the lavish productions of Florenz Ziegfeld, Jr. have gone unnoticed. Even fabulous *Florodora*, the English piece that became a smash hit on Broadway at the beginning of the century, has not been mentioned. These and other details are refinements in a story that has already been sketched.

And the story leads to the inevitable conclusion that American musical comedy is still the old comic opera, an entertainment in which spoken words alternate with words that are sung. That it has come to be a smooth and well integrated type of production must

be strongly affirmed.

Nor can we overlook the fact that it has faithfully reflected the moods and minds of our people over a period of many years. It has even approached the realm of the artistic, when all the separate elements have been so perfectly blended by superior craftsmanship that the seams are quite invisible and the fusion between music and action is complete.

While musical comedy has dominated the scene, it should not be supposed that efforts in other directions have been wanting. Much of this endeavor has been fostered by the opera workshop movement in our leading schools and colleges, where, for the past two decades, contemporary musical drama has found a haven. Of the many worthy productions some have fallen in the category of comic opera.

Opera Buffa

There are the works of Gian Carlo Menotti, whose *opera buffa* technique first attracted attention with his *Amelia Goes to the Ball*, a Curtis Institute production, 1937; followed by *The Old Maid* and *the Thief* commissioned by the NBC radio network two years later.

There is the talented contribution of Lukas Foss. *The Jumping Frog of Calaveras County*, inspired by Mark Twain's story and given at Indiana University in the spring of 1950.

And there is *Trouble in Tahiti*, Leonard Bernstein's commentary on the American scene, presented at Brandeis University in June 1952. These successes are typical of the farcical pieces now inviting interest here—short one-act operas with broadly satirical music generally set to words conceived by the composer himself.

Some of these works have received much acclaim. *Amelia* was given by the Metropolitan Opera Company in 1938. *The Jumping Frog* was produced during the International Festival of Contemporary Music at Venice in 1953. *Trouble in Tahiti* has

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FRANK CROCKETT, President of the Southern Division, is Consultant in Music Education for the Georgia State Department of Education.



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JAMES B. WALLACE, East Central Division President, is Assistant Dean of the School of Music and Associate Professor of Music Literature, University of Michigan, Ann Arbor, Michigan.



BLAISE MONTANDON, Southwestern Division President, is Head of the Department of Piano, Del Mar College, Corpus Christi, Texas.



been presented at the Berkshire Festival, over a television network, and on Broadway.

Other productions have also shown promise—operas like *The Harpies* of Marc Blitzstein, *The Taming of the Shrew* by Vittorio Giannini, and Martinu's television comedy, *The Marriage*, all performed in 1953.

On the whole, however, the scene is largely experimental and the development in its formative stages. While our gifted composers have been striving to answer the challenge and find the formula to the indigenous artistically wrought stage-piece, it will remain for future generations to decide whether such "chamber operas" have really taken root and contributed significantly to the literature of the theater as have the musical comedy and the operettas in the past.

For the latter is an art form with a niche of its own. Distinct from serious opera, making no pretense to be confounded with grand opera, it stems largely from the English ballad and comic operas of the eighteenth century—with their elements of harlequinades, ballets, and extravaganzas, and their admixtures of French, German, Austrian strains of influence. As in the England of those days, this form of musical play has increasingly served the people as a diversion, even a soporific, in times of distress and a refreshing, relaxing, and enjoyable experience at all times.

MUSIC IN THE AGE OF SPACE

(Continued from page 5)

has its full flowering in the mind and soul of Man.

I think that the teacher of music, like the scientist, must emphasize the abstract qualities of his art. He should encourage his students to think in abstract terms. Time, tone, tempo, theme and variation are all basically abstract and nonmaterial in nature.

So transitory is the very nature of music that the instant a tone is born it immediately begins to die. The mental and emotional impressions created by great music—love, sorrow, majesty, reverence, joy—are all spiritual in nature, and while these impressions may be profoundly moving, they are none the less transitory.

The teacher of music today is called on to do two great things: first, he must teach the basic discipline of music. This is logic, which, simply stated is nothing more than the science of correct thinking. This involves developing in the student an orderly mind capable of logically resolving musical problems.

Still the teacher does not want to develop a student who is nothing more than a cold thinking machine. So in the second place, the music teacher must concurrently be encouraging the second great thing—the development in his student of a musical soul.

Music indeed hath charms, and can stir deep emotions, and touch the very depths of Man's being. But it is a paradox, and a truth, that great music also has its origin and birth in the quietness of a man's soul.

A Calamity

The teacher of music, along with the philosopher and the man of religion, has the power in his hands, heart, and mind—and music—to stir men's minds and magnify their souls. To lose this power, or equally, not to use this power, would be a calamity indeed.

I think that it is more revealing to note, that even in the modern totalitarian, atheist state, the rulers of the masses have not yet dared to starve the souls of the oppressed by denying them music. It is significant that the soul of a people is expressed in their music, even when other means of expression are denied them.

As man falteringly enters the Age

of Space, music will undoubtedly accompany him. The teacher of music can not do less than rededicate himself in this new age of preparing our youth for the music of the celestial spheres. He dare not surrender himself to the din and cacophony of a world ruled by cold Science alone.

NATIONAL CONVENTION OF OUR 85TH YEAR

(Continued from page 11)

Miss Griffith is a member of the Philadelphia Music Teachers Association, the National Guild of Piano Teachers, President of the Philadelphia Music Teachers' Forum and Regional Chairman of the Pennsylvania Music Teachers Association.

Robert E. Page, Associate Professor of Music Education and Director of Choral Activities at Temple University, Philadelphia, has accepted the position as Chairman of the Equipment Committee. Mr. Page holds the Bachelor of Arts degree from Abilene Christian College, Abilene, Texas, the Master of Music degree from Indiana University, and is a candidate for a Ph. D. degree at New York University. He has taught at Odessa, Texas, high school and College, and Eastern New Mexico University in Portales. He has been a choral clinician and adjudicator in Texas, Oklahoma, New York, Pennsylvania, New Jersey, Arkansas, Indiana, and New Mexico. He has been guest conductor of the Philadelphia Orchestra and the Albuquerque, New Mexico, Symphony. His

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choral compositions and arrangements have been published by Theodore Presser and Associated Music Publishers. He has served two terms as President of the New Mexico Music Teachers Association. He has sung in operas, light operas, musical comedies, and concerts in New Jersey, New York, Pennsylvania, Texas, New Mexico, and Massachusetts. His voice teachers have been Myron Taylor, formerly of the Metropolitan Opera, Edgar Schofield, and Harold Luckstone, all of New York. He was one of the first teachers selected for a scholarship under the Danforth Teachers Study Grant during the 1955-56 academic year.

Wallace D. Heaton, Director of the Department of Music, Drexel Institute of Technology, is Chairman of the Transportation Committee. The Philadelphia Musical Academy has awarded him the Bachelor and Master's degrees. He has studied privately with Dr. Henry Gordon Thunder and Dr. Rollo F. Maitland. His past teaching experience includes posts at the Philadelphia Musical Academy and the Crozer Theological Seminary. He has con-

ducted the Choral Society of Philadelphia, the chorus of the Philadelphia Musical Academy, and the Fortnightly Club of Philadelphia. As a church organist he has held positions in three Philadelphia churches, and at present is organist at the First and Central Presbyterian Church, Wilmington, Delaware, and Drexel Institute. He was the Official Organist for the City of Chester during the New York World's Fair. His compositions include works for organ, chorus, chorus and organ, including a cantata "Great Among Nations" which was broadcast coast to coast from Freedoms Foundation at Valley Forge. He was the first American conductor to perform at the International Choral Festival, Cork, Ireland, where his composition "Festival Piece" was sung by massed Irish Choirs. He has organized two European choral concert tours, and hence should have no trouble organizing the transportation needed for an MTNA national convention.

Mrs. Elizabeth Steiner, Chairman of the Advertising and Exhibits Committee, is President of the Philadelphia Music Teachers Association. She received her Bachelor of Music degree, majoring in violin with Cesar Thomson of the Royal Conservatory, Brussels, Belgium. Mrs. Steiner is a member of Epsilon Chapter of Sigma Alpha Iota. She was a pioneer in the movement to certify private music teachers in Oregon. Mrs. Steiner held the offices of Vice President and Secretary of the Oregon Music Teachers Association, and was President of the Salem District of the Association. She is the mother of Diana Steiner, violinist, and Frances Steiner, cellist, both of whom are graduates of the Curtis Institute of Music.

Pages and monitors will be supervised by the Doors Committee, whose Chairman is Mrs. Ruth Row Clutcher. Mrs. Clutcher is a graduate of

Combs Conservatory, under the directorship of Gilbert Raynolds Combs, majoring in piano, organ, and theory. She was a member of the faculty of Combs College for thirteen years, but now teaches in her own studio. Mrs. Clutcher is known in the Philadelphia area as a concert pianist and accompanist. Mrs. Clutcher served on the Board of the Philadelphia Music Teachers' Forum for three years, and is a past national President of Mu Phi Epsilon.

Mrs. Elizabeth Harris Lentini, Chairman of the Information Committee, is a native Philadelphian. She is a private piano teacher with her own studio. In 1928 Mrs. Lentini took up the study of oboe, and was a member of the Women's Symphony Orchestra of Philadelphia under the direction of J. W. F. Leman. In 1956 Mrs. Lentini was presented with a Medallion of Merit award for meritorious and constructive service to the profession of piano teaching.

Mrs. Walter Skilton, Chairman of the Hospitality Committee, is a private piano teacher in Philadelphia, a graduate of Combs Conservatory, Music Chairman of the Philadelphia Music Teachers' Forum, and President of the Combs Alumni.

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THREE OF THE 1961 NATIONAL CONVENTION CHAIRMEN



ROBERT E. PAGE, Associate Professor of Music Education, and Director of Choral Activities, Temple University, is Chairman of the Equipment Committee for the MTNA 1961 national convention.



DAVID L. STONE, Chairman of the Department of Music Education, Temple University, is Chairman of the Finance Committee for the MTNA 1961 national convention.



WALLACE HEATON, composer, organist, and Director of the Department of Music, Drexel Institute of Technology, is Chairman of the Transportation Committee for the MTNA 1961 national convention.

The State College of Washington in Pullman awarded the B.A. and M.A. degrees, and Waynesburg College, Waynesburg, Pennsylvania, has awarded the Doctor of Music degree to him in 1954.

He has been Supervisor of Music in the Aberdeen, Washington, public schools, Conductor of Grays Harbor Symphony Orchestra, Director of Music in the Tacoma, Washington, Public Schools, Head of the Music Education Department at the College of Puget Sound in Tacoma, Washington, Conductor of the Puget Sound Symphony Orchestra, Director of the 148th Field Artillery Band, Guest Conductor of state orchestras, bands, and choruses in Montana, Idaho, Washington, Oregon, and California.

Dr. Wersen has been President of the Northwest Music Educators Conference, President of the National High School Orchestra Association, Executive President of the National School Band, Orchestra, and Vocal Association, Member of the Board of Directors of the Music Educators National Conference.

He has directed both the Philadelphia Children's Symphony Hour which broadcast each Saturday morning for one hour with an orchestra composed of members of the Philadelphia Orchestra, and the All-City Festival Chorus.

Present Offices

At present Dr. Wersen is Conductor of the Philadelphia All-City Senior High School Orchestra, Director of the Annual "Schools on Parade" Show sponsored by the Philadelphia Evening Bulletin, member of the Children's Concert Committee for the Philadelphia Orchestra, member of the Student's Concert Committee for the Philadelphia Orchestra, member of the Executive Board of the Music Educators National Conference, member of the Board of Trustees of the Presser Foundation,

member of the Board of Directors of the Academy of Vocal Arts, member of the Board of Directors of the Settlement Music School, editor of instrumental methods, orchestra editions, and co-author of "Our Singing World" music series published by Ginn and Company, as well as Educational Director for the film series "Keys to Music" and "Pointer System Film Series" for organ instruction.

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MISS ELISABETH E. GRIFFITH, Philadelphia private piano teacher and organist, is Chairman of the Banquet Committee for the MTNA 1961 national convention, is already planning the banquet menu.



MRS. RUTH ROW CLUTCHER, concert pianist, accompanist, and former President of Mu Phi Epsilon, is Chairman of the Doors Committee for the MTNA 1961 national convention.



ROSALIE TALONE, private piano teacher of Bryn Mawr, is Chairman of the Local Publicity Committee for the MTNA 1961 national convention.

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Further information and application materials for the school year 1960-61 may be secured from Dr. Erwin H. Schneider, Chairman, Music Education, The University of Tennessee, Knoxville.

TO THE EDITOR

Dear Sir:

The article "For Mothers Who Teach Their Own Children" by Mrs. Alma Rigg (September-October 1959 AMERICAN MUSIC TEACHER) brought back many happy memories to me, for the unique and interesting plan this mother used to teach her daughter piano, was also successfully used by me more than thirty years ago. However, I went a step further, for I also assumed a different name for the occasion.

A cherry, "Good evening, Miss Yates," welcomed me each Tuesday evening at exactly 7 o'clock in response to my ringing of the front door bell.

It is with love and joy in our hearts that my son and daughter and I look back over the years and remember our happy journey through musicland together.

And may I add—I am now teaching my little grandson.

Mabel S. Kirkland
Ridgewood, New Jersey

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IRVING WASSERMAN, of Utah State University, will speak on "The Piano Sonata from Haydn to Prokofiev" Thursday, July 28th at the MTNA Western Division 1960 Convention.

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MRS. ELIZABETH STEINER, President of the Philadelphia Music Teachers Association, is Chairman of the Advertising and Exhibits Committee for the MTNA 1961 national convention.



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(Convention Membership is intended for those individuals who are not eligible for MTNA membership, and are not accompanied by an adult member of MTNA. Payment of the \$6.00 entitles the Convention Member to attend all programs and open meetings, but does not carry with it the right to vote or hold office, or to receive a subscription to *American Music Teacher*.)

MTNA members can preregister for the Western Division 1960 convention by completing the form below and sending it along with a check or money order in the amount of \$4.00 payable to: Music Teachers National Association, Inc.

An advance registration desk will be in operation at the Western Division convention during registration hours. Those who register in advance can pick up their identification badges and convention program booklets at the Advance Registration desk without having to spend time completing registration blanks, standing in line, and showing their MTNA membership cards at the convention registration desk during the convention.

You can save time and money by registering in advance. Remember! Preconvention registration by mail for MTNA members for the Western Division 1960 convention is only \$4.00. If you wait until you get to the convention, you will pay a registration fee of \$5.00!

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